An analytical study on wall painting adaptation to physical and architectural environment of Asir province at the end of Ottoman Empire

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Abstract:
Wall painting is considered one of old arts reflecting the society culture, beliefs and civilizations. Paintings on internal and external building walls have spread widely in most of the old world villages, especially among tribes since old ages till now. During Islam, these arts were mixed with Islamic beliefs and regulations which resulted in distinguished elements. The walls of Tohma Asir Houses - specially (Regal Almaa Village) south west the KSA was famous of planting and engineering colorful decorations; so they appeared as if they are simulating Aden Paradises mentioned in Quran. They were affected by their geographic environment rich of plantations and trees, and different topography resulting in artistic styles reflected on Nagash painting of Asir. This study aims at highlighting the role of Asirian woman in the development and enriching of wall painting arts and their adaptation with inherited architecture in the region during the Islamic Era at the end of Ottoman Empire (end of 19th century), as a trial to build up a theoretical base to protect the national and inherited style of the region; in addition to the previous studies that analyzed the traditional Art in decorative basis form. Thus, this study followed analytical methodology and comprehensive survey to highlight the wall decorative elements to prove that Asiri Art is not a only basic decorative art but also flexible developing art affected by the surrounding environment and strongly connected to the environmental architecture, as one of the internal and external design art elements concerned with decorating the environmental space with respect to areas, connectivity, homogeneity using basic raw materials.

Keywords: Asir old house, Asir Province, Asir Rijal Alma', Mural art in Asir, Nagash painting, The art of woman in Asirn, Traditional mud houses in Asir, Traditional

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